

COME È BELLO

A FAVORITE AIR

Lucrezia Borgia

BY

DONIZETTI.

Original Air
Complete



1st Movement



Oliver Ditson Company.

BOSTON.

N. YORK.

PHILA.

LONDON.

Chicago, Lyon & Healy.

SHAWNEER PIANO & MUSIC CO.
St. Louis.

COM'E BELLO.

HOLY BEAUTY, CHILD OF NATURE.

Larghetto Cantabile.

DONIZETTI.

p

p

rall.

pressez un peu plus. cres.

pressez. cres di forza. Tempo.

pressez. cres. rall. pressez. p. Tempo.

Com'è bel-lo quale in - can-to in quel vol-to o-ne-sta-to-al -
 Ho-ty Beau-ty, child of na-ture, First-born of the one great

- te-ro No-giam-mai leg-gia-dro tan-to non sel pin-se il mio pen-sie-ro Lal-ma
 parent, Graces gem thine e-e-ry feature. To thine on-ly self in - he-rent. Thy charms

mia di gio-ja e pie - - na or che al-fin lo puo mi - rar mi ri -
 to these traits are giv - - en, Gently bles - sing, while they win Emblems

spam-ia oh! ciel la pe - na ch'ei mi deh - baun di spre-z zar-ah! rispam-ia oh! ciel la
 of that pur - est heav - en, heart of man un - touch'd by sin, Emblems of that purest

p *rall.*

a tempo.
 pe - na ah! ri - spar mia oh! ciel la pe - na ch'ei - mi deh - baun di spre-z
 heaven, yes, - of that pur - est heav - en, heart of man untouch'd by

a tempo.

rall.
 - zar ah! ri - spar mia oh! ciel la pe - na ch'ei mi deh baun di spre-z zar
 sin, Em - bles of that pur - est Heaven, Heart of man untouch'd by sin.

8va Allegro Moderato.
p *ff*

Dolce.
 Si vo - li il primo a - co - gliere ba - cio d'un san - to a -
 To cull but a kiss the dain - tiest La - den with ho - ly af -

mo - re, quell'in-no-cen-te co - re ri - po-si . . . sul . . . mio cor un
 - fec - tion, Yeilding him more pro - tec - tion, Re - pos-ing on my heart, One

dolce sogno un
world of bliss, one

es-ta-si un Lu sin ghie-ro in can to lu
ex-ta-sy Per vades me lu bis pres ence a

p

And.te

crus.

vita, lui d'ac-can-to de-li-zia fia d'a-mor
 mother's love! Love's es-sence The mag-i-c doth im-part

si vo - li il primo ac -
To cull but a kiss the

f Senza ritardare il tempo.

p

co-glio - re ba-cio d'un san-to a-mor quell' in-no-cen-te co-re ri-po-si sul mio
fondest all la - den with ho - li - est truth To yield him more protection reposing on my

p *prezzo*

cor . . . ri-po-si sul mio cor . . .
heart, . . . reposing on my heart, . . .

p

ri-po-si
re-pos-ing on my

a tempo. *ff* *a tempo.*

ah! . . . si sul mio cor
heart! . . . yes, on my heart,

ff *piu allegro.* *8va.*

mio Gen - na - ro com' e
 dear Gen - na - ro, ah! how

be - lo ah!
 love - ly, ah!

ah!... si vo - li il primo a - co - gliere - ba - cio d'un san - to a -
 ah!... To cull but a kiss, the dain - ti - est La - den with ho - ly af -

mo - re quell' in - no - cen - te co - re ri - po - si sul mio
 - fec - tion, Yielding him - re pro - tec - ting, Re - pos - ing on my

cor un dolc so - gno un es - ta - si un Lu - sin - ghie - ro in -
heart, One world of bliss, one ex - ta - sy Per Lu - vades sin - ghie - ro in -
his

p *f* *p*

- can - to la vi - ta a lui d'ac - can - to de - li - zia fia d'a -
pres - ence a mother's love! Love's es - sence The mag - ic doth im -

mor si
- part To

p *f* Senza ritardare il tempo.

vo - li il primo a - co - gliere re bacio d'un san - to a - mor quell' in - no - cen - te
cull but a kiss, the fondest all la - den with ho - li - est truth To yield him more pro -

presser. *presser.*

core - ri-po-si sul mio cor - ri-po-si sul mio
-tection Reposing on my heart, reposing on my

cor heart, ri -
Re -

cres.

- po - - si ah si, sul mio cor quell' in-no-
- pos-ing on my heart Yes, on my heart, To yield him

tr.

- cen - te co - - re ri-po-si sul mio cor
more pro - - tec - - tion, Reposing on my heart,

tr.

Handwritten musical score system 1. Treble and bass staves. Dynamics: *f*, *ff*. Includes the vocal exclamation "ah!".

Handwritten musical score system 2. Treble and bass staves. Dynamics: *f*, *ff*. Includes the vocal exclamation "ah!".

Handwritten musical score system 3. Treble and bass staves. Includes the vocal line with lyrics: "cor heart, ri - po - si sul mio cor heart, ri - po - si sul mio cor heart, 8va...". Dynamics: *ff*.

Handwritten musical score system 4. Treble and bass staves. Includes the vocal line with lyrics: "ah, Aye, sul on mio my cor. heart.".

Handwritten musical score system 5. Treble and bass staves. Ends with a double bar line.

Sheet Music of Recent Publication

Any of the following compositions will be sent postpaid on receipt of price, or may be procured through local music dealers. The publishers will be pleased to forward selections on examination when satisfactory references are furnished. Catalogues of sheet music or music books free on application. . .

VOCAL.

- Ambrose, Paul.
 "A Dream Song." F 4 d to D 30 cts.
 Op. 12, No. 2. A setting for medium voice of words by H. Heine. A short but beautiful work. The subdued tenderness and pathos will appeal to many singers. German and English words.
 "In a Thorn Bush." G 3 c to E 40 cts.
 Op. 12, No. 3. One of the most commendable concert songs published during the month. Thoroughly musicianly in style, yet not difficult. German and English words.
 "Serenade." D 4 d to a 50 cts.
 Shelley's beautiful lyric set to music for high voice.
 Bartlett, J. C.
 "The Day is Ended." E 4 b by or a 2 to E 3 or G. (Violin obligato) 50 cts.
 A sacred song for low voice, suitable for evening service, by the author of "A Dream," etc. An arrangement of this song with additional music for quartet choir, is published in octavo form, No. 12027.
 Chapman, William R.
 "All of a Summer Day." E 3 b by to G 40 cts.
 "Singing of You." F 3 c to G or B 60 cts.
 The sentimentality and originality which characterize the work of this well-known New York musician are found in their brightest and most attractive form in these two exceptionally brilliant compositions. A well arranged 'cello obligato to "Singing of You" strengthens and enriches the vocal work.
 Fogate, C. O.
 "Faithful." D 3 E to E 40 cts.
 One of the most promising songs of the home ballad type issued from our presses for many years.
 Gray, Hamilton.
 "The Heavenly Song." { High voice in C } 50 cts.
 { Medium voice in B }
 { Low voice in G }
 Church soloists and others who have used the previous work—"A Dream of Paradise"—in this English work, will welcome the publication of "The Heavenly Song." It is written in the same broad style as the former work, and will be found effective for church and general use.
 Lawson, Malcolm.
 "The Boatman." E minor 3 b by to E 25 cts.
 Singers of low voice will find this song well worthy of examination. It is an arrangement of an old Highland melody to words translated from the Gaelic by Thomas Pattison.
 Moir, Frank L.
 "Golden Harvest." E 3 b to E 50 cts.
 Song for medium voice selected from among the latest English successes. Also published for high voice in G.
 Schnecker, P. A.
 "Faith, Hope, and Love." { High voice in D } 60 cts.
 { Low voice in B }
 One of the most excellent sacred songs recently published. The words, by Wm. H. Gardner, the well-known Boston song writer, are admirably suited for general church work, and Mr. Schnecker, with his long experience in writing this class of music, has succeeded in giving them a rich setting which must appeal to a wide circle of singers.
 Slaughter, Walter.
 "The Dear Homeland." D 3 b to D or E 50 cts.
 Another English favorite of the ballad type. Also published for medium voice in F.
 Spence, Wm. R.
 "A Song of Golden Curls." F 3 c to F 40 cts.
 Light concert song for medium voice. Words by Frank L. Stanton.
 Sobeski, Carl.
 "There, Little Girl, Don't Cry." D 3 c to F 40 cts.
 Those who are familiar with this poem by James Whitcomb Riley will recognize the difficulty in the work of a composer to find an appropriate musical setting. Mr. Sobeski, however, with admirable skill and taste has thoroughly caught the spirit of the words and produced a dainty number which should find its way on many programs.
 Stanford, C. Villiers.
 "My Love's an Arbutus." F 3 c to D 50 cts.
 An arrangement of an exceedingly rich old Irish melody to words by A. P. Graves. Also published for medium voice in A.
 Stillman, Gertrude.
 "Heart Gardening." E 3 b by to E 3 40 cts.
 Song for alto or soprano.

INSTRUMENTAL.

PIANO.

- Blake, Edmund M.
 "The Smith College March or Two-Step." E 4 50 cts.
 A brilliant march and two-step by the composer of the well-known "Camelus Dream" waltz. Commended to the attention of lovers of bright and melodious dance music for the piano.
 Gilday, Henry T.
 "Nantasket Two-Step." F 3 40 cts.
 Bright two-step of the popular type.
 Hornberger, G. O.
 "In Olden Times." G 3 40 cts.
 A gavotte for little players. Suitable for students in the second grade.
 Keiser, Robert.
 "Consolation." D 4 30 cts.
 A short composition for grand piano, suitable for general use. Written in Mr. Keiser's most interesting and charming style.
 Muller, Carl C.
 "Morning Promenade." G 3 40 cts.
 An interesting song written in the elementary sonata form, without octaves, for pupils in the second grade.
 "Minuet." G 3 30 cts.
 "Easter Morn." B 2 30 cts.
 Two attractive teaching pieces for pupils of the second grade. Without octaves.
 Otto, Emil.
 "Good Cheer." E 3 50 cts.
 A very attractive teaching piece for pupils of the third grade. Snappy and thoroughly interesting.
 "Way-side Strout." F 2 40 cts.
 A good deal in line with the general sort for second grade pupils. Melody for right hand. Without octaves.
 Spence, Wm. R.
 "Flower Song." F 4 50 cts.
 Suitable for teaching purposes. Fingered.

ORGAN.

- Carter, Charles Davis.
 Concert Piece for Organ in C Minor. \$1.00
 Grieg, Edward.
 "Triumphal March." E 4 50 cts.
 Op. 57, No. 3. Arranged for organ, with registration and pedaling by Elgar & Curzon.

VIOLIN AND PIANO.

- Levett, D. M.
 "Perceuse." A 4 75 cts.
 Op. 21. A serious work of exceptional merit for violin and piano.

GUITAR.

- Dorn, Charles J.
 "Rustic Dance." D 3 40 cts.
 Vreeland, Walker.
 "Serenade." C 3 40 cts.
 "Second Fantasia." E 3 40 cts.

GUITAR AND BANJOS.

- Vreeland, Walter.
 "A Watermelon Episode." (Separate parts 40 cts. each. Complete \$1.00.)
 A descriptive fantasia for solo banjo, ad banjo, guitar and trap. Synopses:—Sambo, curiosity approaches the garden wall, no one in sight he sings delightedly. As he devours the luscious fruit, the farmer, who is lame, approaches with his gun and dog. A shot from his gun strikes Sam and the dog into activity. To escape the dog, Sam climbs a tree; the farmer limps up and angrily upbraids him. Sam pleads for forgiveness; is finally pardoned, and induced to descend. As the farmer starts to sing, Sambo dances in high glee.
 "March of the Raw Recruits." A 3 50 cts.

MANDOLIN AND PIANO.

- Spence, Wm. R.
 "Canzonetta." G 3 75 cts.
 Also published for violin and piano.

BOSTON

OLIVER DITSON COMPANY

New York
 C. H. DITSON & CO.

Chicago
 LYON & HEALY

Philadelphia
 J. E. DITSON & CO.